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raised ornaments under the thick lustrous glaze. The prevailing features are blue, pansy-shaped flowers, and floral stars, or star-flowers, the color of old gold. Several jugs are of antique shapes, creamy green in color, painted with flowers in polychrome; and the whole ware has a massive effect more Teutonic than Gallic.

The better known Rörstrand faience is represented in about the same proportion. This Swedish manufacture has been in operation since 1725 with varying fortunes and artistic results. At first the products were chiefly imitations of Oriental and Delft ware; the forms were simple and sometimes ornamented in relief, but usually in blue camafeu. Later, when the faience with stanniferous glaze was abandoned, the ware became of finer quality, with fruit, flowers and leaves in relief, the colors being applied upon the glaze in the rococo style. Several very beautiful specimens in this Bethnal Green collection are painted with delicate flowers and grasses, on dark blue ground, and are almost as imaginative in effect as the mystic waving of feathery boughs against a moonlight-midnight sky. Other specimens, iron stone china, are decorated with set regular figures somewhat like stars, interspersed with small blue leafless, stemless forget-me-nots, the general effect attaining to a dignity and a sombre harmony of color scarcely to have been looked for from such a modest scheme of decoration.

Still another little known faience here represented is the faience de Gien. This is glazed white earthenware in which the Renaissance style of decoration, in polychrome, is conspicuous. It shows arabesques of flowers, cornucopias, sea-horses and chariots, water plants, birds and grotesque terminal figures, and is sometimes mounted in massive mouldings of dark blue. Of later years at Gien the old decorations of Rouen and Moustiers have been much imitated, both in camafeu and in polychrome.

The Irish porcelain, called Belleek, from the place of its manufacture, is of only recent date, having been made for only about fifteen years. The body is an ivory-like porcelain, the results of the simple vitrification of feldspar and china clay. The glaze is glittering and iridescent, and the whole object has the appearance of having been bathed in a solution of mother-of-pearl. The designs are principally marine in character, dolphins, sea-horses, tritons, nereids, aquatic plants, shells, the sea-urchin, coral and rockwork. The modelling is delicate without vagueness or uncertainty, and the forms are original and graceful.

One sees here also a number of specimens of modern Russian faience, heavy in form and unpleasant in color, but with a certain stolid gravity of appearance not without impressiveness. The articles were presented by the Moscow Museum, and are some of them of tankard form and limited in decoration to three colors, blue, chocolate, and black. The designs are moulded and arranged in a sort of appliqué, reminding one of Byzantine embroidery. The body of the object is generally of a hard, sharp blue; upon this is laid a band of chocolate-red, on which are raised Byzantine-like traceries of black. The knobs, rims of covers, mouldings, and handles are also of black—which always plays an important part in Rus-

sian decoration. A huge Russian plate is of the same eye-assaulting blue with appliqué of green "braided" with black, the wide rim of alternating green and blue spaces, the blue braided with yellow, the green with coral. These all came from the Vienna Exhibition of 1873.

It is interesting to notice in this collection the many imitations of the Oiron or Henri Deux faience, both by English and continental potters. The Minton imitations are the most celebrated, but a candlestick by Rondel of Paris is far better in artistic reproduction than anything contributed by the more renowned firm. This earthen-ware candlestick is of a creamy ground inlaid with arabesques of reddish-brown and black, with projecting modelled masques, and scrolls from which depend festoons of mottled green. The base is copied from a cup in the Louvre, the rest from a candlestick in the collection of Baron Gustave de Rothschild. In a certain meretricious likeness to the original Oiron it falls short of the Minton work, being far more

Pompadour period, some splendid Copeland vases are conspicuous. One is a tall vase with cover of the palest sea green, painted with pale, fair flowers, such as grow where no vulgarly vivid sunshine comes—with golden children for handles—and a splendid painting after Turner set in the face as a medallion. It seems quite too good for human nature's visual food and forms a striking contrast to the robust vigor of an Italian vase beside it. This Italian vase is of enamelled earthen-ware, bottle shaped, bleu-de-roi ground, with white floral decorations boldly sculptured in full relief.

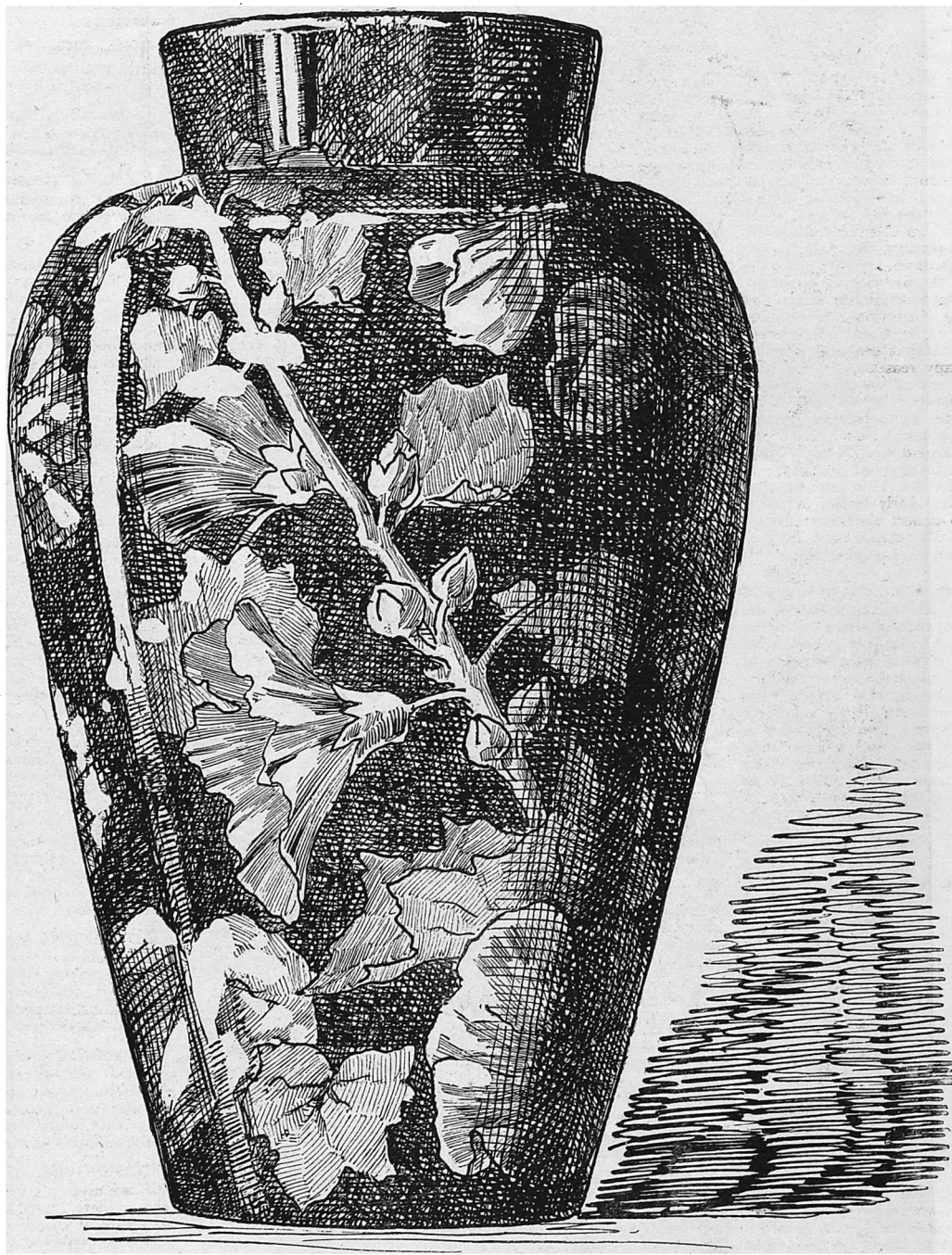
M. B. W.

## Correspondence.

### OIL PAINTING IN LIMOGES STYLE.

F. V., BOSTON.—The "I. U. G. Limoges glaze" you see advertised is a special medium to be used in painting in oils on pottery and papier maché. This glaze is retained when it becomes dry, and it is claimed that "there will be no shelling off and no deterioration of lustre for a very long time." The process is in imitation of the barbotine or Limoges underglaze decoration. Directions for using the glaze are given in a circular issued by the manufacturers, Janentzky & Co., of Philadelphia. The following suggestions as to the choice of colors for backgrounds and flowers may be found useful to the amateur who has no teacher:

For a brown background use burnt sienna, Vandyck brown, burnt umber and yellow ochre, with a little white, clouded together. For deep blue or cobalt take Prussian blue (clear), a medium shade of green, made of Prussian blue and yellow ochre, with white. Tone down at the base of the vase in soft shades of light red, yellow ochre and white (quite light). This is also effective for flat painting, bringing out strongly designs of flowers and leaves. For a gray background take ivory black, burnt umber for dark shades, and with light red, Prussian blue, yellow ochre and white make soft gray clouds to blend in. For olive take burnt umber, Prussian blue and ochre, and shade in different tones by adding white. Sometimes a light blue clouded top can be shaded down into an olive base, or the reverse, and this is very suitable when white flowers are to be made for decorations. For Safrano roses use vermillion, Naples yellow and white; sometimes a little chrome yellow gives a brilliancy to the shade. Paint a delicate tint, and make the heart of the rose of a deep shade, and dash some of the deepest shade at the base of the outside petals, and occasionally through the rose at the base of the petals. For Marshal Neil roses use chrome yellow and white, and by adding a little blue for shade, and mixing it with the yellow, a greenish tint is formed, which is natural, and gives all the variety to the tone required. All curled-over petals paint quite light in tint. Hermosa roses may be painted by taking rose madder and Cremnitz white for the body, with crimson lake, clear, for the deepest parts and dashes through the rose. Do not paint the leaves too vivid a green; preserve strong, light effects by very light shades, sometimes of a blue green, sometimes more of a grass color, and heighten the base of leaves and stems, sometimes the edges, with rich shades of burnt sienna (clear). Observe the same general rules for mixing. Janentzky & Co. add in their circular: "Use no color alone without I. U. G., and if plenty is used, no extra glazing is required, for there will be a most beautiful gloss embodied in all the painting. This preserves the colors and holds them up in the glaze always on the surface."



HOLLYHOCK VASE. BY LAURA B. MORTON.

(SEE PAGE 19.)

rough in surface manipulation and more solid in color than its original, and quite without those showy graces which make the Minton Oiron merely Oironized Minton. Minton Oiron shines with a glassiness the ivory Oiron never knew, and its black inlays are to its original like ink to wine. The Wedgwoods also put forth an imitation of this rare and exquisite faience de luxe, one much less attractive than that of the Minton and equally insincere, being scarcely more than "a memory in black and white." Its inlay is principally geometrical in form with Greek keys, and its general effect is stiff and cold.

All the modern English manufactures are well represented. Among them for a highly refined and polished elegance of coquetry, so to speak, worthy of the finest

### CEMENT FOR MENDING TERRA COTTA.

B. T. B., NEW YORK.—Janentzky & Co., of Philadelphia, recommend the following recipe: Take equal parts of air-slacked lime, reduced to powder, and cottage cheese, and rub together with a table-knife, on a piece of glass or plate, into a thick paste. Apply as soon as mixed to the parts to be joined together, as it hardens very soon and becomes useless. Cottage cheese, as is generally known, is the product of curdled milk with the whey strained off of it. If it is not to be had, substitute the white of an egg.

### THE "INK-PHOTO" PROCESS.

M. B., Boston.—The process is one for reproducing photographs in lithography. It is claimed that it has the advantage over ordinary photo-lithography, of being able to express half tones and delicate shades. An "ink-photo" when printed is found to be made up of a kind of stipple, more or less dark, according to the requirements of the picture. In copying a colored drawing or painting, the usual false effects of reds and yellows coming too dark occur, as in taking a silver print, but when the "ink-photo" is once upon the lithographic stone the false tones

can be modified, and whites scraped out or black touches introduced wherever deemed necessary. "Ink-photos," it is said, can be printed by steam at the rate of several hundreds an hour. The process, we believe, is an English invention, which, so far as we know, has not yet been introduced in the United States.

#### BOUGHTON'S "TWO FAREWELLS."

SIR: I have the three well-known companion engravings entitled the "Two Farewells," the "Pilgrim Exiles," and the "Return of the Mayflower," published by Knoedler & Co., of New York City, in 1875. I should like to know what particular incident is represented by the engraving called the "Two Farewells."

ANSWER.—George H. Boughton's "The Watchers," or the "Two Farewells," engraved by Mottram and published by Knoedler & Co., represents an imaginary scene without any particular historical significance. It is a composition of two figures and a landscape. Under a gray sky charged with chilly mist, stretches the curved outline of a gloomy bay, surrounded by low and rolling hills. Standing near a cove of the shore are two pensive women. In the offing is seen a gleam of afternoon light on the water, and crossing it is the dim silhouette of a departing ship, on which the strained attention of the watchers is concentrated. Both women are in the quaint and picturesque dress of a century ago—the robes that Gainsborough and Romney painted. The one in front, who wears a dark costume, folds her hands in melancholy acquiescence; the other, farther from the spectator, expresses a more poignant feeling. Robed in white and standing in an attitude of momentary animation, she waves her handkerchief long after the expiration of the last hope that it can be seen longer from that distant deck. This woman is a type of beautiful anxiety—one would say, a heroine chosen from among the mothers of the Revolution, watching the departure of some mission of hazardous diplomacy toward a foreign court.

#### PHOTOGRAPHING AT MIDNIGHT.

SIR: At midnight on Tuesday, May 1st, at the Madison Square Theatre, a feat was performed which may be considered as marking an era in the history of indoor photography. At that time and place B. J. Falk, of this city, took the first successful photographs ever made of a stage with its scenery and with the actors in their positions at one of the important moments of the play. The scene chosen for reproduction was that of the second act of the "Russian Honeymoon," now playing at that theatre; and the actors were grouped for the picture upon which the curtain falls at the end of the act. Twelve negatives of different sizes were obtained, in four exposures, Mr. Falk having three cameras in use at once. The pictures are satisfactory in every respect; whether considered from the pictorial, the chemical, or the mechanical point of view. The outlines are sharp and clear, the details well brought out, the expressions on the faces successfully caught, and the contrasts of light and shade effectively reproduced. The few similar attempts made previous to this of Mr. Falk's have failed for many reasons, not the least being an insufficiency of light and the use of the wrong kind of lens. Mr. Falk employed thirty Brush electric lights; the lamps being, under his direction, so distributed as to produce, greatly intensified, the light and shade effects ordinarily used in the scene. The lenses used were the Dallmeyer Rapid Rectilinear. These are somewhat slower in action than those used by others in previous attempts; but were chosen by Mr. Falk because they would produce a picture which would be clearly defined in all its parts, and because they would not so deflect the extreme outer vertical lines of the scene as to give them an appearance of curvature. The times of exposure varied from eight to eighteen seconds.

C. F., New York.

We have seen the photograph referred to by our correspondent, and find it excellent. About thirty figures are shown in the scene. Some of the faces, naturally, are somewhat out of focus, as would be the case, with so large a group, in an ordinary photograph. But the picture is in all respects equal to one that could be taken under similar circumstances in the daytime. C. F. is quite mistaken in supposing that this is "the first successful photograph ever made of a stage with its scenery and with the actors in their positions at one of the important moments of the play." A similar thing was done in Liverpool, England, about two years ago, during the performance of "Far from the Madding Crowd," at the Prince of Wales Theatre, as was duly noted in THE ART AMATEUR at the time.—ED. A. A.

#### BACKGROUNDS OF OIL PORTRAITS.

PALETTE KNIFE, Boston.—(1) The introduction of any accessory in the background of a simple bust portrait is objectionable. (2) Certainly we do not approve of the background of a portrait with the old-fashioned dark arrangement on one side of the head and light on the other. It is purely artificial, and is no longer adopted by the best painters. The fallacy of the arrangement may be made apparent at once if the artist will attempt to extend the application of the principle to the full length figure. (3) A softener is sometimes used to unite the gradations of the background, but it is not safe for a beginner to use it, as he is pretty sure to produce an effect of flatness, which it is important to guard against. A clean, long-haired brush may be used to reduce small ridges of color too prominent.

#### WASHING EMBROIDERED TABLE LINEN.

Miss E. F. R., Easton, Pa., writes that she has found Florence etching silks very effective in decorating table linen, and asks if we can give any method by which linen so embroidered may be washed without fading in the least. We cannot. With such a variety of colors as are furnished, no process of washing could be described which would be equally good for all. We recommend our correspondent to wash her table linen with tepid water and Castile soap, and to choose for colors black, brown, blue, old gold, gold, yellow or pink for the embroidery. These colors in Florence etching silk will bear much washing without apparent loss of beauty, and will come probably as near to her ideal as is possible at present.

#### MOUNTING SEAWEED.

E. M. C., Brooklyn, N. Y.—The simplest and most satisfactory way to mount seaweed is to float it upon pieces of card-board cut into panels of the proper size and shape. First put the seaweed into a basin of water to moisten it thoroughly; then have ready a large flat dish or plate also filled with water; put the piece to be mounted in the plate, and let it spread out, then quickly slip under it the card-board, raising it out of the water at once, and the seaweed will almost arrange itself upon it. Let the water drain off, and with a fine needle spread out carefully any little fine branches that may need fixing. Lay the cards flat to dry, where they will not be disturbed, and the seaweed will be found perfectly fastened without using glue, which only draws and discolors the paper.

#### CHINESE GOLD LACQUER.

B. F. D., Cincinnati.—An excellent imitation of the celebrated Chinese gold lacquer may be prepared by melting two parts of copal and one of shellac, so as to form a perfect fluid

mixture, and adding two parts of hot boiled oil. The vessel is then to be removed from the fire, and ten parts of oil of turpentine gradually added. To improve the color, an addition is made of a solution in turpentine of gum gutta for yellow, and dragon's blood for red. These are to be in sufficient quantity to give the desired shade. The Chinese apparently use tin-foil to form a ground upon which the lacquer varnish is laid.

#### "TONE" AND "VALUES."

K. M., Forsyth, Ga.—(1) It is a very difficult matter to give a comprehensive definition of such a subtle quality as "tone," which is rather felt than expressed. The word "tone," in an artistic sense, is used to convey the general impression of a pervading tint irrespective of color, light or shade. Thus a picture is said to be "low in tone" or "high in tone." A room may be very rich in tone, or quiet in tone, though there may be a variety of objects in it, differing in color. (2) The term "value" is used by artists to express the comparative relation of tones (not tone) to each other irrespective of differences in color. There may be several colors in a picture all of the same value, or a picture may be entirely in monochrome, but there will be the same differences in values to be studied. For instance, in making a study of several objects—say a vase of flowers against a curtain—it is necessary to observe whether the value of the vase is light or dark against the curtain, whether the flowers as a mass are darker or lighter in value than the vase, and so on. A correct study of values is of inestimable importance to the artist as the best quality of a picture, its truth to nature, depends upon a just appreciation of its values. (3) "In olio" is an Italian expression, meaning simply "in oils."

#### PRONUNCIATION OF SOME ARTISTS' NAMES.

S. T., Brooklyn, N. Y.—The name of Millet, the deceased Frenchman, is pronounced "Millay." The English painter, Millais, pronounces his name in the same manner. The name of Mr. Frank Millet is pronounced as it is written. The name Tadema is Dutch. It is pronounced "Tadymar," the accent being on the first syllable. The name of the English artist Fildes is pronounced "Fyledes," not "Filldes." Mr. George W. Boughton, we believe, pronounces his name Bo-ton, with the accent on the first syllable, and the last syllable short.

#### VARNISHING OIL PAINTINGS.

FINLAND, Albany, N. Y.—When your painting is a year or two old you might give it a coat of mastic varnish. But do not do it much before then. If applied too soon mastic varnish will cause the surface of the picture to crack, and perhaps turn dark. To give a temporary effect of additional brilliancy to the colors, use retouching oil varnish, diluted with alcohol if too thick. This may be applied as soon as the painting is thoroughly dry.

#### PHOTOGRAPHIC DRAPERIES IN OILS.

S. S., Montreal.—In painting photographs in oil the scale of colors for draperies is nearly the same as in water-colors, but instead of gamboge use yellow ochre and ochre yellows, and Prussian blue for indigo. The shades being laid in are met by half tones and lights, and are blended with a softener. The shadows are then finished by glazing, and the lights by scumbling over them.

#### THE FIVE BLIND TRAVELLERS.

F. T., York, Pa.—The story of the blind travellers carved on your Japanese netsuké is as follows: "Five blind travellers find themselves at the ford of a stream; to avoid all getting wet in the crossing, they arrange that two shall wade across with the others on their backs. Two wags overhearing the discussion take the place of those to be carried over; the latter, after hailing and waiting for their companions in vain, cross over, and as they are further exasperated by being told that they have been carried across, a general altercation takes place, which ends in confusion and blows."

#### MEGILP.

BARTON, Chicago.—Megilp is a mixture of oil and varnish. It is sold in collapsible tubes like those containing colors—very convenient for out-door sketching. For in-door use, you might make your own megilp. It is a very simple process. Take two-thirds of pure mastic varnish, and add one-third of the best pale drying oil. Mix and incorporate until a jelly-like consistency is attained. It is then fit for use, but it is better after being kept a few days. Keep it free from dust in a small china pot with a lid.

#### SOME PALETTES FOR FLOWER PAINTING.

M. N.—Marshal Neil roses, with their rich deep creamy yellow tones, may be painted in oil colors by using yellow ochre, light cadmium, vermilion, raw umber, and cobalt for the general color, adding, of course, white where needed. Make the shadows with ivory black, cobalt, raw umber, orange cadmium, and burnt Sienna.

S., Ridgefield, Conn.—To paint the deep red of Japan or Chinese quince blossoms use madder lake, vermilion, yellow ochre, and raw umber, with white for the general tones, adding burnt Sienna and black for the deepest accents. The yellow centres are made with yellow ochre, silver white, orange cadmium, vermilion, and raw umber.

#### CHINA PAINTING.

B. S., Chicago, asks for some suggestions for combinations of colors for ceramic painting: Sky-blue and pale orange; dark blue and deep orange; turquoise and violet blue; pale yellow and lilac; carmine and water green; purple with warm ochreous shades and yellow. Grays go well with any color.

HARTLEY, Providence, R. I.—(1) You need not be afraid to mix purple or carmine with green to shade foliage. (2) In flower painting, the handling is always done the way of the petals, converging toward the centre. (3) Landscape is not traced. Draw it in very lightly, so that the pencilling may be no obstacle to the painting.

MRS. R. G., Greensboro, N. C.—(1) The easiest way to fasten in a set of fireplace tiles temporarily would be to use a very strong glue for the purpose, or they may be set in a narrow flat wooden frame, which could be painted any color desired. (2) In painting a dinner set, the designs should be in some way appropriate. For instance, the fish plates could be decorated with different kinds of seaweed, or else lobsters, crabs, turtles, fish, or shells. The meat plates may have animals' and birds' heads, such as hares, deer, and other games, quails, pheasants, and the like. For the dessert dishes, of course, fruit would be best, such as peaches, plums, grapes, cherries, strawberries, blackberries, and raspberries. About six designs for each course could

be duplicated, though it is desirable to have a separate design for each plate. The tureen could be decorated with a design of seaweed partly following the edge, grouping about a centrepiece of handsome shells. This would be appropriate, as a tureen is generally used only at supper for stewed oysters or terrapin. For dinner the soup is served from a sideboard, and the tureen is not placed on the table. Generally a dozen of each size of plates is sold in a set.

A. T. S., Trenton, N. J.—In a smooth sky, starting with pale yellow, and graduated by imperceptible degrees into blue, the blue may be laid directly, and allowed to die away on the white of the china, the darkest part beginning at the top, and becoming graduated by thinning, which is very easily done with a dabber; it is fired to fix it, and after this gentle firing the yellow is laid, which is also graduated with a dabber, beginning from the bottom, in such a way that when the white of the china has disappeared, the sky may be fired with the rest of the painting.

#### SUNDRY QUERIES ANSWERED.

T. J., Trenton, N. J.—Ampoule is a small bottle used in the Roman Catholic Church to contain consecrated oils.

M. E. D., Minneapolis.—In painting on plush, the best preventive of cracking is to apply the paint as thinly as possible.

STENCIL, Plainfield, N. J.—Crimson may be made brilliant with vermilion, and deepened with blue or Vandyck brown.

B. H. H., Troy, N. Y.—A beaker-shaped vase is cylindrical except at its mouth, where it widens like the large end of a trumpet.

B. F., New York.—All the materials for tapestry painting may be had of M. T. Wynne, 75 East 13th Street, or of C. S. Samuel, 42 West 23d Street.

J. H. B., Kingston.—Rice paper comes in tablets for painting upon in water-color. Tablets of porcelain are also used instead of ivory for miniatures.

F. F., Charleston, S. C.—Fine gray stoneware clay is the best for modelling. It can be bought at any stoneware pottery for two or three cents a pound.

BENTON, J., Toledo.—You could restore your ivory carving to its original color by covering it with a glass and exposing it to the rays of the sun; but you would make a great mistake in depriving the work of the tone age has given to it.

P. F. J., Cleveland, O.—No tint of any description should be brought in immediate proximity to the complexion. There should always be a band or filling of black or white. Only persons of very fair complexion should wear black next to the skin.

F. D. T., Brooklyn, N. Y.—A "Tassie" is a certain artistic reproduction in glass and wax of famous cameos and intaglios, so-called from an Englishman of that name who made a specialty of such casts. Tassies are now much prized by connoisseurs.

F. T., Hudson, N. Y.—(1) Full directions for etching on pottery and porcelain were given in the September and October numbers, last year, of this magazine. (2) "Robertson's Medium" may be used for painting in oil on satin. Ox-gall is only used with water-colors.

E. E., New Orleans.—The best Turkish, Persian, and Indian rugs are made by hand, of pure wool, and are so thick that if a hot coal should fall on one of them, the charred portion, which, in the case of a Brussels carpet, could never be effaced, would soon disappear.

MRS. R. F. W., Colorado Springs.—To stain Georgia pine a brownish cherry color that will not wear off easily, dissolve Bismarck brown in alcohol, and apply one coat to the wood. Then shellac the surface and finish with oil and a thorough rubbing down.

PHOTOS, Troy, N. Y.—Full directions for amateur photographers were given in our May and June numbers last year. The outfits furnished by the Scovill Manufacturing Co., 421 Broome Street, N. Y., are reasonable in price and quite suitable for taking out-door views. Write to them for their free manual of instruction.

TOURIST, Boston.—You may safely purchase objects of art of either of the London firms you name. Edward Joseph makes a specialty of rare porcelains, ivories and miniatures. His address is 158 New Bond Street. Mr. Davis, besides being a dealer of high standing, is a professional expert. His address is 147 New Bond Street.

BERTRAM, New York.—To make embroidery paste, take three table-spoonfuls of flour, and as much powdered resin as will lie on a silver quarter; mix them smoothly with half a pint of water, pour into an iron saucepan, and stir the mixture until it boils. Let it boil for five minutes; then turn it into a basin, and when quite cold it is fit for use.

SUBSCRIBER, Cambridge, N. Y.—(1) Animals' heads are used a great deal on fans at present; also, butterflies, birds, spiders, and beetles. With a little ingenuity and some knowledge of drawing, some very quaint and interesting designs may be evolved. Little Kate Greenaway figures are quaint and pretty on fans, and flowers are always acceptable. A pleasing design is a branch of peach blossoms on the left-hand side, with a spider in his web occupying one corner of the fan. (2) It is not necessary to "size" the whole surface of mummy cloth before painting. Prepare the ground work of the design, only within the outlines, by going over with a solution of gum arabic the surface to be painted on. (3) If shellac does not dissolve in alcohol, the fault is probably in the alcohol, which, if not kept tightly corked, will lose its strength.

SIR: What is "brown red" said to be used by Couture in portrait painting? I do not find it in any catalogue. (2) Where can the canvases for very large pictures be bought? I can learn of none more than four feet and six inches in width. Are they not pieced together in some way, and if so, how?

ANSWER.—(1) The "brown-red" referred to is a favorite color among French artists, and is known as "brun-rouge." It will be found among the French colors, especially those of Hardy-Alan, imported by P. J. Ulrich, of this city. The tone of brun-rouge is very much like the light-red of Winsor & Newton, only a little richer in quality. (2) Very large canvases must always be ordered specially of some dealer in artists' materials. The canvas comes in very wide rolls, and is stretched on a stretcher of any size desired. It is quite possible, if living at a distance from any large city, to order the canvas sent in a roll, and then have a stretcher made by any carpenter, who will be able to stretch it also if properly directed.



C. Q. J., Idlewood, Pa.—(1) We do not know of any photographer near Pittsburg who makes solar prints. The Moser Engraving Co., 535 Pearl Street, New York, will supply you. The price for life size head is about \$5, with strainer. (2) Louise McLaughlin's little book on Pottery Decoration, published by Robert Clarke & Co., Cincinnati, will give you the information. The price is \$1.

A. S. T., Troy, N. Y.—Painting in "flat tints" describes the method of imitating colored objects by tracing the outlines of the different parts of a model, and coloring them uniformly with their peculiar colors. There is no attempt at light and shade.

PARSON B., Cleveland.—To remove, in your water-color landscape, a portion of color in order to introduce a figure, wet the part with water, and after it has soaked a while press it gently with a soft cloth, and, when dry, use a crumb of stale bread or india-rubber.

B. N., New York.—Cussans's "Hand Book of Heraldry," published by Chatto & Windus, costs \$2.50. Scribner & Welford sell it.

T. E., Troy, N. Y.—(1) Full directions for painting photographs in oil were given in the August number, last year, of THE ART AMATEUR. (2) Landscape drawing in pastel was described in the same issue.

BARTON, Trenton, N. J.—For painting in monochrome or "en camaieu," as it is sometimes called, the two easiest colors to be used are red-brown and iron violet. Sometimes, in order to make the effect stronger, one or two other tones are added to the principal colors.

#### LITERARY NOTES.

THREE remarkably fine "Books of Hours," all of the fifteenth century, were bought at the recent Remsen sale by Mr. J. W. Bouton. The first of these was a superb vellum missal of the Dutch School, measuring six by eight inches, and containing 165 pages. It belonged to the monastery of St. Gertrude at Amsterdam, and afterward to the Duke of Sussex, son of George III. The seven beautifully drawn and vividly colored illuminations, each occupying an entire page, represent respectively King David praying, the Annunciation, the Descent of the Holy Ghost, Jesus overcoming Satan, Jesus in the garden, the Crucifixion and the Ascension. The manuscript is written in fine Gothic characters, every capital being ornamented and the initials highly illuminated in gold and colors. The second Book of Hours, which consists of 240 pages of manuscript, five by seven and one-half inches, is illuminated in gold and colors on vellum, with fourteen large paintings and forty-seven small miniatures. The pictures include portraits of the Evangelists and numerous sacred subjects, such as the Incarnation, Visitation, Adoration of the Magi, Flight into Egypt, Betrayal of Christ, Crucifixion, and one or two Old Testament scenes. The manuscript begins with a twelve-page calendar with two brilliant paintings at the top of each page representing signs of the zodiac and subjects illustrative of the seasons, such as reaping, shearing and wine-pressing. The third missal, which is also on vellum,

is slightly smaller. It contains eighteen miniatures of scenes from the Gospels and Lives of the Saints, all of extreme beauty of design and coloring, and the floriated borders on each page are of extraordinary brilliancy.

THE AMERICAN QUEEN, "a Journal of Home and Society," enters upon a new lease of life under the management of Ernest F. Birmingham & Co. The news of which it makes a specialty is full and accurate.

#### BOOKS RECEIVED.

MODERN PERSPECTIVE. By WM. R. WARE. Boston: Jas. R. Osgood & Co.

W. M. HUNT'S TALKS ON ART. SECOND SERIES. Compiled by HELEN M. KNOWLTON. Boston: Houghton, Mifflin & Co.

GATHERINGS FROM AN ARTIST'S PORTFOLIO IN ROME. By JAS. E. FREEMAN. Boston: Roberts Bros.

IN THE SHADOW OF THE PYRENEES FROM BASQUE-LAND TO CARCASSONNE. By MARVIN R. VINCENT, D.D. New York: Chas. Scribner's Sons.

SYMBOLICAL LANGUAGE OF ANCIENT ART AND MYTHOLOGY. By R. P. KNIGHT. New York: J. W. Bouton.

THE LED-HORSE CLAIM. BY MARY HALLOCK FOOTE. Boston: Jas. R. Osgood & Co.

We find the following in the New York correspondence of the St. Paul Pioneer Press. The writer will please pardon us for making some necessary corrections in minor details: "THE ART AMATEUR has, as it should have, one of the prettiest editorial rooms in the city. It occupies a third floor on Union Square. The walls are papered with a terra cotta and warm gray of free design, and a frieze of golden olive, separated from it by a black and gold picture moulding. Well-filled book-cases, finished off with bric-a-brac shelves, occupy most of the wall space. A mantel-piece of ash frames a fireplace of Low's art tiles, which also form the hearth. There are brass andirons and equipments. The mantel is draped with maroon satin, and a deep valance of Macramé lace with a ribbon run through. Half the window in the corner is of stained glass, with a brass rod under it holding curtains of Madras muslins in soft tints. Heavy brocade satin curtains, lined with pale gold silk at the other windows, hang on brass poles. Over the fireplace is a fine painting by Edward Moran—'Notre Dame on a Fête Night'—with two little Persian pictures at the sides, and on the shelf a vase of Volkmar faience with a few peacock feathers lending their brightness to the room. Choice bits of bric-a-brac are all around. On one of the walls hangs a queer suit of Japanese armor, and a finely painted silk kakemono with ivory mountings. A golden shrine on a finely carved teak-wood bracket over one of the desks encloses a stone Japanese goddess. Several artists have volunteered to paint the panels of the doors, and the work has already been started. Camille Piton fills a panel very ingeniously with a man climbing a telegraph pole, and Sarony has

outlined a female figure draped. A rug-shaped Brussels carpet of oriental design and coloring covers a dull red matting which projects about a foot and a half from the skirting boards all around the room. The furniture is Eastlake, covered with dark maroon leather."

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 261—"Columbine"—is the third of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. In the flowers use capucine-red for the long honey-tubes except the tip below the dotted line, which is silver-yellow. The stamens are silver-yellow with orange-yellow dots. The petals between the honey-tubes and also the tubes at the back of the flower showing between the others are dark red (red and black mixed). The buds also are red and dark red; the leaves, apple-green and brown-green mixed; the stems, brown-green and brown; the seed vessels, a lighter green than the leaves. For the background, add flux to dark green No. 7. Outline distinctly.

Plate 262 is a set of designs for wood carving—vertical lines of decoration—from the Cincinnati School of Design.

Plate 263 is a series of monograms in "B."

Plate 264 is a collection of designs and suggestions suitable for jewellers' use. (See also page 17.)

Plate 265 is a "Honeysuckle" design for an Egyptian vase. For the background use brown No. 17, with orange-yellow added, occasionally mixing in a little grass-green; put it on in mottled touches with a broad brush. Make the honeysuckle buds of a yellow tint, with a faint wash of jonquil-yellow; flowers very pale, with stamens of sepia and anthers of brown No. 17. Leaves about the buds, grass-green, shaded with brown-green; the older leaves, brown-green, shaded with the same, occasionally using a little deep purple with the shadow color; make the under part of the leaf purplish, using grass-green and deep purple; stems, brown No. 3. Outline the serrations of the leaves, the stems, and the general finishing with three parts brown No. 17 and one part deep purple.

Plate 266 is a South Kensington design for a curtain or mantel valance border, to be worked in outline in conventional colors.

Plate 267 is a South Kensington design for a tablecloth or mantel valance border, to be worked with crewels in natural colors or in outline with silks of two colors.

Plate 268 is a design for ecclesiastical embroidery from an early English chasuble.

SOME lady potters and decorators in Chicago have organized the Chicago Pottery Club, where firing and glazing are done, under the direction of Mr. Joseph Bailey, formerly of the Dallas Pottery, and more recently of the Rookwood Pottery of Cincinnati. Mrs. Philo King is president; Mrs. J. B. Jeffery, secretary, and Mrs. V. B. Jenkins, treasurer.

"ETCHING ON LINEN." Mr. Whiting's "New Manual," an illustrated book of instructions and useful hints, giving explicit directions for all kinds of "etching" and decorative marking, is now ready. It is mailed, together with price-lists and a supplement of patterns, to any address on receipt of one dollar. Address F. A. WHITING, Wellesley Hills, Mass.

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